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HERO-WORSHIP.

Two or three years ago, Professor John W. Burgess made some suggestive remarks, which we are about to quote, upon the ethics of hero-worship. Their immediate application was to the American anti-slavery agitation and the John Brown cult, but they convey a lesson and a warning that should be taken to heart in connection with many other subjects, not only in the department of political history, but in all the fields of human endeavor. "I consider," he said, "that the highest responsibility resting upon an historian is the right selection of those personalities which he holds up for the worship of after generations. The morals of the age are determined most largely by the character of its heroes. No amount of precept, religious or ethical, will have one tithe of the influence in forming the ideals of our youth that hero-worship possesses. If there is, then, one moment more solemn than another in the life of the historian, one when he should seek more earnestly than at another to be delivered from all prejudice, error, and weakness, it is when he essays the role of the hero-maker. If he fails in this, he may well question if all the other good he may have accomplished has not been over-balanced. There is a mawkish notion prevalent among the members of a certain very advanced class of people in almost all parts of the world, that if you add cant to crime you lessen the crime. Some of them think that the outcome of such a combination is the most heroic virtue. All of us judge crime more leniently when committed by persons who have views in common with us upon some important subject, and against persons whom we regard with feelings of hostility. But the moralist, the historian, and the inventor of epics are under bonds to civilization to rise above such weakness."

The false kind of sentiment that is here condemned in such impressive terms has done much mischief in perverting the ethical judgments passed by mankind upon the conspicuous figures of history. In ancient times, it deified Alexander the Great and Julius Cæsar, to say nothing of a long line of lesser conquerors and leaders of victorious hosts. In our own century, it has made of Napoleon a subject for eulogy rather than for execration, it has in a measure justified the career of the man of "blood and iron" who looms so large in the history of modern Germany, and it is now engaged in glossing over the unscrupulous methods of the ambitious adventurer who has come to regard South Africa as his own personal appanage. It would seem, indeed, when we consider these and the many similar cases which history presents to our view, that success, by whatever means achieved, is too often taken by the public as the adequate test of greatness, and that a man's career passes for heroic if

only it be sufficiently brilliant to attract widespread attention, and sufficiently daring to impose upon the imagination of men. The ethical philosopher, of course, bases his judgment upon other criteria than these, for he knows that failure is often more heroic than success, and that many a mute inglorious career, with which only the few are acquainted, may offer a finer example for the emulation of mankind than is offered by the lives of those who shine in the fierce light that beats upon the seats of the mighty.

Carlyle has done much to glorify the type of man who succeeds by sheer strength of will, and the gospel of brute force has collected a singular company in his gallery of heroic figures. Yet it is from Carlyle himself that we have chosen a passage which emphasizes, better than it has often been emphasized, the eternal distinction between the strength that should ec nmand our admiration and the strength that is perversely employed. "A certain strong man, of former time, fought stoutly at Lepanto; worked stoutly as Algerine slave; stoutly delivered himself from such working; with stout cheerfulness endured famine and nakedness and the world's ingratitude; and, sitting in jail, with the one arm left him, wrote our joyfullest, and all but our deepest, modern book, and named it 'Don Quijote': this was a genuine strong man. A strong man, of recent time, fights little for any good cause anywhere; works weakly as an English lord; weakly delivers himself from such working; with weak despondency endures the cackling of plucked geese at St. James's; and, sitting in sunny Italy, in his coach-and-four, at a distance of two thousand miles from them, writes, over many reams of paper, the following sentence, with variations: 'Saw ever the world one greater or unhappier?' This was a sham strong man. Choose ye." While this comparison, in its straining for antithetical effects, is not altogether fair to Byron, whose life was at least closed by a piece of genuine heroism, yet in the main it enforces a lesson that should be taken to heart. The Byronic cult was undoubtedly in its day responsible for a great deal of sickly sentimentalism, and its influence still lingers in English literature. As contrasted with Shelley's ardent and high-souled devotion to great causes and fine ideals, the passion of Byron at its best seems theatrical and insincere, and the gospel of "Childe Harold" is but a poor thing when viewed in the glowing light of the "Prometheus Unbound."

In literature, as in other departments of human activity, there are sham heroes as well as genuine ones. This statement is not meant to imply that a writer whose private life will not bear the closest scrutiny is for that reason unheroic as a literary figure, for the weakness of will by which personal conduct is so often misshapen may coëxist with an intellectual life of the rarest distinction. And since the essential thing about a writer is his work, he has a right to be judged by that work, almost irrespective of the life that lies behind it. The figure of Schopenhauer, for example, is one of the most heroic in literature, although the character of the man, as apart from the writer, left much to be desired. But the noble sincerity of his work, and its exaltation of fine ideals in both thought and conduct, are qualities so marked that we are quite justified in ignoring the unlovely aspects of the personal biography. On the other hand, the most conspicuous of literary figures may fail to assume heroic proportions if the work for which it stands have any suggestion of pose or insincerity. We may be very indulgent to the infirmities of the flesh, provided only they do not fetter or drag down the spirit. There is a false ring, which no sounding rhetoric can altogether deaden to the discerning ear, in the work of many masterful writers, and when that ring is once detected, the power of the voice to shape our intellectual ideals becomes sadly weakened. This false note may be caught over and over again in Byron; it makes the Whitman cult seem a strange phenomenon to minds entirely well-balanced and sane, and it lessens the effective appeal of even such giants as Hugo and Carlyle.

When we think of certain figures in literature as peculiarly heroic, we do not usually stop for analysis, but are content to rest the judgment upon a mixture of impressions, in part derived from the life, and in part from the work. Scott and Balzac are good examples of this, for both are heroic figures in a very genuine sense, and we hardly know whether to admire them the more for their courageous struggle against adverse material conditions or for their resolute pursuit of a great creative purpose. Instead of taking these men for our illustration, let us take instead a man who was a hero of literature pure and simple, a man whose career has for the literary worker the same sort of lessons that the career of Spinoza has for the philosopher, of Gordon for the soldier, or of Mazzini for the statesman. The man is Gustave Flau-

bert, and our task is made easy by borrowing from the eloquent address made at Oxford last June by M. Paul Bourget. "No man was ever more richly endowed with the higher virtues of a great literary artist," says M. Bourget. "His whole existence was one long struggle against circumstances and against himself, to live up to that ideal standard as a writer which he had set before himself from his earliest years. . . . He remains ever present among us, in spite of the new developments assumed by contemporary French literature, for he gave to all writers the most splendid example of passionate, exclusive love of literature. With his long years of patient and scrupulous toil, his noble contempt of wealth, honours, and popularity, with his courage in pursuing to the end the realization of his dream, he looms upon us an intellectual hero."

And yet, with all his passion for the impersonal, with all his striving to view life from the outside, holding, or at least expressing, "no form of creed, but contemplating all," the final lesson of Flaubert's life is, as his eulogist admits, that no man may wholly exclude himself from his writings. Had the author of "Madame Bovary" really done so, "they would not have reached us all imbued with that melancholy savour, that subdued pathos which makes them so dear to us. . . . This gift of expressing in their writings more than they themselves suspect, and of achieving results exceeding their ambition, is only granted to those courageous and sincere geniuses whose past trials have gained for them the priceless treasure of wide experience. Thus did Cervantes write 'Don Quijote,' and Defoe 'Robinson Crusoe,' little dreaming that they infused into their writings, the former all the glowing heroism of Spain, the latter the dogged self-reliance of the Anglo-Saxon. If they had not themselves for many years practised these virtues of chivalrous enterprise in the one case, of indomitable endurance in the other, their books would have been what they intended them to be—mere tales of adventure. But their souls were greater than their art, and imbued it throughout with that symbolic power which is the efficient vitality of books. In the same way Flaubert's soul was greater than his art, and it is that soul which, in spite of his own will, he breathed into his writings, gaining for them a place apart in the history of the contemporary French novel." Thus we come back, after all, to the position that heroism in literary production is somehow the outcome or reflex of something heroic in the character and the temper of the writer. It may be only a streak, so blended with others as to be almost undiscernible to observers of the man apart from his books, yet it is the deepest and truest part of him, and a noble book of any sort may well give pause to the judgment that too hastily condemns a man's life because it is visibly flawed. But those men are the fittest subjects for hero-worship in whom the life and the word are the most fully consonant, whose lives are poems, and whose words are acts. Such a hero was Goethe, with his life-long devotion to the ideal that held the whole of life to be even more important than its separate elements of the good and the beautiful; such was Milton, whose "soul was like a star, and dwelt apart," and yet whose heart "the lowliest duties on herself did lay"; such was Dante, whose exiled soul still "possessed the sun and stars," and whose divine poem was wrought not as a poem merely, but

> "With close heed
> Lest, having spent for the work's sake
> Six days, the man be left to make."

A MODERN TYPE OF UNIVERSITY INSTRUCTOR AT BERLIN.

The treatment of German literature in universities has been as varied as the philosophical, political, æsthetic, philological, and psychological ideals of those who have represented it. During recent years, the "Young Grammarian" school, to which the monuments of literature have served chiefly as a medium for the exhibition of organic processes in language, has exercised great influence in America. The attractiveness of this school is not hard to explain: it had, while still "young," the freshness of all beginnings, and it was a field in which a given amount of specialized research was rewarded by a maximum quantity of material and new results. Whether the school has already reaped its best fruits, is a fair question, though one which does not properly belong here. Certain it is that its methods of research have intruded entirely too much into the field of literary history; and the inquiry cannot be avoided, especially in the United States, whether the great widening of the scope of Germanic courses has been accompanied by a corresponding deepening of their contents.

The most successful and popular among the professors of the humanities in the University of Berlin is one who deals with the broadest realities, and who lays the chief accent upon the æsthetic element. I have not been able to get figures as to the attendance upon the three courses given by Professor Erich Schmidt during the winter semester, but they were all crowded; the "private" course on Faust

must have included five hundred enthusiastic hearers. The underlying conception of Professor Schmidt's influential position in this central university is that he stands as a guardian of the national literary treasure, and has the duty of being fully acquainted with it himself, of preserving it unimpaired, and of demonstrating it to others. His ideal of criticism aims at arriving at the sum-total of all those factors which have united to produce literature: on the one hand, the historical and philological treatment of national culture, of the "spirit of the times," and of general intellectual movements; and, on the other hand, the sharpest possible characterization of the individual author. His chief virtuosity lies in tracing the historical genesis of a given work after the method of natural science, following the sources, with much elegance of demonstration, back to their earliest germs, and controlling for this purpose an immense store of information, embracing the ancient classics and the literature of France, England, Spain, and Italy.

The most convincing impression which Professor Schmidt's lectures have made upon me has been that of the absolute interdependence of the peoples of culture, the emphasis of the fact that no author or period can be conceived of as standing alone, unconnected with a long chain of preëxisting influences; that a pedantic conception of "plagiarism" is most irrational. Particularly has he placed in the light of a new revelation the enormous influence of the great and noble English national literature upon Germany. In the treatment of this matter, as in many other ways, he shows absolute candor, fearlessness of results, and disregard of popular prejudices in dealing with scientific truths. The treatment is throughout objective rather than dogmatically philosophical. He is equally masterful in estimating the total tendency of a period, in an appreciation of the entire personality of an author or of a single work; as a rule, such concrete judgments disclose the larger points of view. Every product is scrupulously tested and stamped with its exact value,— a very different thing from a recapitulation of its contents. These estimates are the perfection of condensed expression; each word is weighed on the gold-balance, and produces its full effect. One lively epithet sometimes fixes for good the final worth of an elaborate work. In these judgments, with all their directness and finality, there is to be noticed the self-restraint and reserve of a large nature, and an abstinence from arbitrary personal bias. In treating of a period, while much attention is paid to the workings of international influence, there is also a consideration of the force of political life upon literature. In dealing with an author, an estimate is made of the various sides of his personality, his growth and development, his methods, his merits and limitations,— how far he is the child of his age, and how far he reaches beyond it; his biography is considered as far as it is connected with his literary activity, and, especially, an estimate is given of his permanent contribution to the national literary stock. In the discussion of an individual work, there is the consideration of its relation to the times in which it was written, of its structural technique, style, movement, and psychological workings; of its nearer and remoter sources, especially the history, as far as it can be traced, of its chief *motif*. The influence of the work upon its own and later times is weighed. In matters relating to form and metrical values, Professor Schmidt shows, what all professors do not possess, the finest feeling for rhythm and delicate internal harmonies. Not less admirable than these positive critical deliverances are the wise omissions: the throwing overboard of merely microscopic details in linguistics, biography, and bibliography. The last matter is usually disposed of by naming the best edition of the text, and perhaps the titles of one or two new books; and then come the words, "for the rest, see Goedeke." Professor Schmidt, as was also the case with Scherer, has made Goethe-studies the crown of his work; and it is particularly in the presentation of the results of his detailed researches in this field that one notices a favorable contrast with that philology which of late years has lavished such elaborate pains upon the publication of Unedited Scraps from Goethe's Waste-basket.

I cannot speak too highly in praise of Professor Schmidt's own literary style: it is clear, direct, and penetrating; not a word is to be spared, and yet it is wrought out to a finished perfection of form not unworthy of one who in literary criticism stands in direct succession to Lessing and Herder, Goethe and Schiller. This praise must often be withheld from eminent critics: one needs only to mention the choppy, English-Channel style of the admirable Herman Grimm, which, over here, is usually ascribed to the influence of our own Emerson, but which, in my opinion, stands about as near to that of Walt Whitman. There is lively movement, trenchant diction, brilliant wit, and unreserved humor, but no cheap embellishment; though occasionally metaphorical, the style is always chaste. At the same time, Professor Schmidt by no means abhors the crisp, forcible, idiomatic phrases, bordering on the very colloquial, in which the German language is so rich, and which often hit the mark squarely in the centre. I note with less enthusiasm occasional touches of the distinctively national German flavor of *Derbheit*, a term which Anglo-Saxons are prone to translate by the very rude word "coarseness." Now that co-education has become established in Germany, this feature is at times trying. I partly sympathize with the standpoint, and prefer it to that of another professor, who excluded all women from his courses this term because he felt that their presence would lay some restraint upon his freedom of treatment. In the academic field, if anywhere, plain facts must be handled without circumlocution, and Professor Schmidt resolutely asserts "*das gute Recht der Kritik*" in this direction. Good. This is quite different, however, from a gratuitous amplification of Aristophanic features,

which has more than once been accompanied by hilarious merriment and rapturous applause on the part of the gentlemen of the audience, who looked around gleefully to see how the young women present were "taking it," in an unchivalrous way which made one's blood boil,— but then, chivalry is perhaps not the most strongly emphasized trait in Bismarck's Germany. The delivery is in a powerful, resonant, dramatic voice, and the lecturer looks his audience squarely in the face, although he follows his manuscript closely.

Among the select group of young scholars who make up the *Seminar*, one has a freer opportunity of coming to know the resources which are at the disposal of its leader, to become more and more impressed with his broad grasp of general relations, joined to an immense mass of detailed information, and to see what demands of actual work the great scholar lays upon himself and his students. Woe to the youth who attempts by "brilliancy" to cover up any negligence in scientific research! Still more intimate is the circle of the "Germanistic Kneipe," which comes together every Monday night at the "Great Elector." The group includes some of the most brilliant men in Berlin literary circles, as well as a small number of advanced students. Professor Schmidt is always there, even when he has to come late after lectures or receptions, and dominates the conversation, which is lively and free and darts with most unexpected bounds into new paths. The whole tone of the gatherings is that of harmless, entirely informal good-fellowship, and the talk is less on professional questions than on those of general interest in a highly-cultured society. Now and then the evening is given over to pure fun on the part of the students, which the Professor enters into and enjoys more heartily than anyone else. At Christmas-time there was a tree, with presents, poems, music, and a *Bierzeitung;* at the close of the semester there was resurrected and presented an ancient comedy of Holberg's, with all its archaic accessories. Professor Schmidt's influence on the students is a goodly thing to witness: a free association, free imparting, and the great stimulus of personal contact.

A few words as to Professor Schmidt's career may not be unwelcome. He was born in Jena, where his father was a well-known professor of zoology. From his early days in the gymnasium, his chief interest has lain in modern German literature. In Strassburg he became an intimate disciple of Scherer. He began teaching in Würzburg, was for three years docent in Strassburg, and later became professor in Vienna. In 1885, when the Goethe archives were made public, the Grand Duchess of Weimar invited him, along with Loeper and Scherer, to take charge of them, and he has had a responsible share in the Weimar edition of Goethe's Works. It was during this period, about ten years ago, that his discovery of Fräulein Göchhausen's copy of the "original" text of Faust opened up a new era in the criticism of that work. After the death of Scherer, in 1886, Professor Schmidt was called to Berlin to succeed that unequaled master in the field of the history of German literature. He is one of the youngest members of the Royal Academy of Sciences. His great work on Lessing, and his frequent essays in the field of literary investigation and criticism, show his fertility in production as well as in exposition. Personally, he is very handsome: in the prime of life, with a commanding presence, a superb physique, and overflowing vigor and energy. I fancy that I recognize in him various points of resemblance to Goethe. A rapid, intense worker in the study, he allows himself to throw off its constraints completely and to enjoy the rich and varied social life which Berlin affords; and he is a much-sought guest in that upper world which unites the leaders of society, the statesmen, thinkers, artists, musicians, and men of letters, and especially where that large group of brilliant and cultured women is to be encountered who lend a fineness and elegance to social life which are missed in regions where the *Kneipe* of the men is practically the only form of intercourse, but which have been a distinguishing ornament of Berlin for generations. For music and the drama, especially, he has the liveliest appreciation. Like Helmholtz, he has broken completely with the traditions of the pedantic, distraught, slipshod "typical" German professor, and offers an instance of that particularly modern type — a university instructor of highest rank who is at the same time a finished man of the world in all that concerns outward appearance, sense of form, social facility, and address. In this may perhaps be traced some influence of his Vienna period.

Probably no Germanic scholar would question the value and legitimacy of any of the points of view from which Professor Schmidt approaches the treatment of literature: the difficult question, as in most of the practical philosophy of life, is one of proportions. It is in his successful harmony of combination that I find most to admire. An adequate discussion of the whole theme would require an exact estimate of the relative treatment of the different factors involved. To dismiss the subject with a word, I would say that there is perhaps at times too much dwelling upon that which must be subtracted from an author before the essence of his own personality is to be considered. In following the elaborate demonstration of external sources, I have sometimes thought of Goethe's sharp criticism of Herder for venturing to mention, in a discussion of "The Diver," the old chronicle in which Schiller had found the tale. The lines laid down by Professor Wetz of Giessen in his interesting and suggestive tract on the study of the history of literature, in which he maintains that the chief emphasis must always be laid upon the psychology of the author, seem to me correct.

At a time when militarism and industrialism have more than ever before drawn men's thoughts away from the intellectual inheritance of the past, it is most encouraging that the perennial mission of lit-

erature in its highest and deepest sense is being so successfully demonstrated in the great centre of German civilization. Nor is this fact without its wholesome lesson of humility to those who have been entrusted with the duty of representing and expounding literature, in view of the emphasis which it lays upon the demand for the fullest equipment on the part of those who attempt to carry out this responsible task.

JAMES TAFT HATFIELD.

COMMUNICATIONS.

DANTE AS A TONIC FOR TO-DAY.

(To the Editor of THE DIAL.)

I have been unpleasantly surprised lately at some disparaging remarks on Dante made by well-known writers. One of your contributors, in a recent communication to THE DIAL, speaks rather proudly of the fact that the dust on his copy of Dante is undisturbed from year to year; and a professor of English literature in one of our largest universities, lecturing on the world's great poets, denies (according to the statement of one of his students) to Dante the highest rank in poetry, — the basis of his criticism being that the Divine Comedy is too grotesque and too mediæval to appeal to the modern reader.

Without desiring to enter into a (surely unnecessary) discussion of Dante's claims to greatness, I should like to indicate briefly why,— contrary to the implications in the above remarks,— the Divine Comedy is of especial value to-day as an antidote to many morbid tendencies in literature.

1. The poem is a *practical* one,— it is the work of an ardent reformer. Many of his ideas on bartering and corrupt politics remind us irresistibly of Dr. Parkhurst and the Lexow Commission. His remarks on the evils of indiscriminate and unrestricted immigration might furnish our own congressmen with arguments on this live question of the day. His contemptuous and indignant rebuke of the vanity of sensational preaching might be read, studied, and inwardly digested by many a popular preacher of the present time. His religious ideals are high, and as sound as those of to-day (due allowance being made for the difference of the times). In many respects they coincide with those of Luther himself.

2. There has been a great deal of discussion in recent years on the conflict between realism and idealism. It is interesting to note how Dante illustrates and combines both of these theories. Many of his pictures of Hell are repulsive — almost disgusting — and photographic in their minuteness. He never hesitates to call a thing by its right name. He, as well as the modern novelists, saw the grossness of life — the sensuousness, the lust for power and wealth, and all the meanness of the heart of man; yet he, unlike them, saw also the noble, the sweet, and the tender side of life. Balzac and Zola have written only Infernos; Dante has given us a Purgatory and a Paradise.

3. One of the noblest qualities of Dante is his indomitable optimism, in spite of sorrows, injustice, hardships; and his unfailing belief in the inherent goodness of man and the final triumph of right. Throughout these scenes of sin and vice, of violence and of spiritual wickedness in high places, we hear, as it were, a clear, sweet voice, like that in Browning's "Pippa Passes" singing the words,

> "God 's in his heaven,
> All 's right with the world."

There is no moral weakness in the Divine Comedy, no whining despair, none of that melancholy which brooded over the early nineteenth century literature, and which still lingers on in the form of a cynical pessimism.

4. But the greatest of all benefits to be derived from the study of Dante lies in his deep and all-pervading spirituality. Endowed with marvellous intellectual power, with an ardent interest in all kinds of science and learning, a practical politician and man of affairs, he yet saw all earthly things against the background of eternity. No poem ever written has left the reader so impressed with the reality of the unseen world. Surely never were such lessons needed more than in the present materialistic age.

I believe, with Mr. Frederic Harrison, that the lover of books should first of all seek to become intimate with the great poets in the world's literature; and I have endeavored to carry out this theory in my own case. I trust that I do not undervalue the genius and power of Homer, Shakespeare, Goethe, and Milton; but were I to be asked "What one book outside of the Bible would you recommend as a life-long companion, not merely from an intellectual or literary standpoint, but as a moral and spiritual aid?" I should unhesitatingly answer, "The Divine Comedy of Dante." It is a delightful thing to yield to the charm of the sensuous beauty of Keats, to drink in the elegant music of Tennyson, to penetrate the spirit of Nature with Wordsworth. The joy thus inspired may be compared to that inspired by moonlit summer nights; or by long golden afternoons spent beneath forest trees or in sunny glades touched with the magic beauty of fairy-land; or by those hours of quiet reflection when

> "Even the motion of our human blood
> Almost suspended, we are laid asleep
> In body, and become a living soul."

But how inferior are even such elevated joys as these to the exultation felt by the mountain climber, when after long hours of toil and hardship and escape from danger, in which every faculty of mind and body has been called into action, he reaches the summit and experiences what Mr. Whymper calls "one glorious hour of life." Such is the joy, deep, lasting, ennobling, that fills the soul of the patient student of Dante; this is the reward of him who reads the Divine Comedy "with the spirit and with the understanding also."

OSCAR KUHNS.

Wesleyan University, August 17, 1897.

A DANTE SOCIETY AMONG FISHERMEN.

(To the Editor of THE DIAL.)

In your issue for June 1, the article upon "Dante in America" suggests the publication of an interesting fact.

About San Francisco Bay is a settlement of Italian fishermen whose condition is apparently without an aspiration other than to have a supply of the black bread they eat and the sour wine they drink; yet *these people support a society for the study of Dante.*

One wonders whether a similar organization could be found among English miners, for a knowledge of their great Shakespeare!

KATHARINE MERRILL GRAYDON.

Berkeley, Cal., August 15, 1897.

The New Books.

A History of the British Navy.*

The initial volume of Mr. Laird Clowes's History of the Royal Navy gives abundant assurance that the completed work will satisfactorily supply what has been a long-felt want. The work is planned upon a sufficiently liberal and comprehensive scale. It is to be divided into fifteen historical sections (of which six are included in the opening volume), each corresponding either with the duration of a dynasty, or of a political period, or of a great war. The first section covers the period previous to 1066, beginning with the primitive and partly conjectural maritime activities of the early Britons; the second covers the Norman Age — 1066 to 1154; the third, the Angevin Age — 1154 to 1399; the fourth, the Lancastrian and Yorkist Age — 1399 to 1485; the fifth, the Tudor Age — 1485 to 1603; the sixth, the first Stuart Age — 1603 to 1649; the seventh, the time of the Commonwealth — 1649 to 1660; the eighth, the age of the Restoration and the Revolution — 1660 to 1714; the ninth, the early Hanoverian Age — 1714 to 1763; the tenth, the period of American Revolution — 1763 to 1793; the eleventh, the wars of the French Revolution — 1793 to 1802; the twelfth, the Napoleonic and American wars — 1802 to 1815; the thirteenth, the period from 1815 to the building of the first ironclads in 1856; the fourteenth and last section, the period since 1856. Each section is subdivided into chapters dealing respectively with the civil and the military sides of British naval history and with the history of voyages and maritime discovery during the period under review. The work will be completed in five royal octavo volumes, appearing at the rate of a volume every six months. The volumes are to be separately indexed. Warned by the example of his too sanguine predecessor, Sir Harris Nicolas (who undertook single-handed a work of considerably more than Gibbonian proportions, and died at the outset of it), Mr. Clowes has planned his book upon a liberal yet feasible scale, and has availed himself to a judicious extent of the advantages of coöperation. An ample *corps* of assistants has aided him in the preparatory work of making researches, copying documents, hunting up portraits, plans, and so on. Besides these subaltern helpers, eminent writers especially qualified for their respective tasks have aided Mr. Clowes in the treatment of those periods into the records of which his own researches have been confessedly relatively imperfect. Sir Clements Markham has contributed ten chapters on the history of voyages and discoveries from 1485 to present times; the very important chapter on the major naval campaigns of 1763–1793 falls to the share of Captain A. T. Mahan —to whom, we fancy, is mainly due the newly-awakened interest of our English friends in the comparatively neglected maritime history of their country; Mr. H. W. Wilson (author of "Ironclads in Action") contributes chapters on the history of voyages and discoveries up to 1485, and upon that of the minor naval operations from 1763 to 1815 (except those of the War of 1812); the story of the War of 1812 is magnanimously entrusted to Mr. Theodore Roosevelt; Mr. Edward Fraser writes the two chapters on the military history of the Navy, from 1603 to 1660. It will be noticed that the delicate task (Mr. Clowes's book being of course intended scarcely less for the use of American readers than of English ones) of treating of the periods of active hostilities between this country and England has been entrusted to two American writers. On this point Mr. Clowes feels constrained to add a word or so incidentally, though he does it "a little unwillingly."

> "When it became known in the United States that my friends Captain Mahan and Mr. Theodore Roosevelt were to contribute to the book chapters dealing with our unhappy conflicts with America, a certain New York literary journal, which generally displays better taste, congratulated itself that at last English readers would be told the whole truth about those wars. It went on to insinuate with gratuitous offensiveness that, although Captain Mahan, being perhaps spoilt by British appreciation of his books, might hesitate to speak out, Mr. Roosevelt might be trusted to reflect American opinion in its most uncompromising form, and that I might live to be sorry for having secured the coöperation of that distinguished writer and administrator."

Trusting that the offending journal will, "if only for the sake of international and personal comity," refrain from repeating the observations in question, the writer goes on to say:

> "The point that struck me as being most ungenerous in the attack of the New York paper was the suggestion directed, not against us Britons, but against Captain Mahan and Mr. Roosevelt. To insinuate that one of these is capable of deliberately subtracting from the truth in order to pander to English vanity and that the other is capable of deliberately adorning the truth in order to pander to American Chauvinism, is surely to outrage the honor of both and to besmirch the dignity of American history."

*The Royal Navy: A History from the Earliest Times to the Present. By William Laird Clowes. In five volumes, illustrated. Boston: Little, Brown, & Co.

Mr. Clowes takes this matter altogether too seriously; and it was certainly unwise to devote an entire page or more of what is meant to be a durable and authoritative historical work to a casual newspaper fling that would have otherwise escaped general notice. The New York allusion to Captain Mahan certainly seems ill-advised, if not ill-natured; and it may perhaps be construed as hinting an opinion that that distinguished author has been guilty of growing suspiciously warm over the achievements of British valor and seamanship, in a book whose success was largely conditioned upon its favorable reception at the hands of the British public. But it must be remembered that Captain Mahan is himself a seaman. He has written of his profession with professional enthusiasm. The annals of Trafalgar, Lepanto, and Mobile Bay, of the exploits of Nelson, De Ruyter, and Jean Bart, of Farragut and Decatur, are alike the muniments of his calling. Captain Mahan undertook the task of demonstrating the historical glory and importance of that calling; of making clear the potent influence of Sea Power upon history. A moment's reflection ought to show any American mentally above the "jingo" stage of patriotism that it would have been impossible for Captain Mahan to do justice to his thesis without dilating somewhat warmly upon the achievements of that nation whose annals afford him by far the most cogent proofs of the soundness of it — that is to say, without producing a book that English readers would find especially palatable. No one conversant with Captain Mahan's works, and capable of appreciating their characteristically candid and philosophical spirit, will doubt for a moment that his promised contribution to Mr. Clowes's book will be, whatever the international issues he is called upon to discuss, as free from the apprehended tendency to "pander to British vanity," on the one hand, as from that to defer to American "jingoism," on the other. If there be in England or America a writer upon whom intelligent and liberal people of both countries would be likely to cordially unite as a specially desirable expositor and judge of those issues, that writer is undoubtedly Captain Mahan.

Mr. Clowes's not unrighteous indignation over the innuendo at Captain Mahan's expense leads him perhaps into some misconception of his critic's comfortable prediction as to Mr. Roosevelt. To predict that in the forthcoming history the honeyed words of the former would be duly offset by the plain truths of the latter, is not necessarily to brand Mr. Roosevelt as a "good American" of the obstreperous type so distressing to "The Nation," for example, or to insinuate that he is morally capable of regarding the task entrusted to him by the confiding Mr. Clowes chiefly as a splendid opportunity to advance his political prospects at home by treating his countrymen to an energetic display of "tail-twisting." Probably all that the New York writer meant to convey as to Mr. Roosevelt was his conviction that that plain-spoken and somewhat positive gentleman might safely be looked to for a more forcible and explicit statement of the American side of the standing disputes arising out of the unlooked-for results of the naval engagements of 1812 than our English friends have been accustomed to find in the accounts of their own historians. That the British Navy can be worsted, is a proposition the average Briton finds next to impossible to entertain; that the British Navy *was* worsted, disastrously and almost uniformly, by the American in 1812, is the plainest of historical facts, and is no more to be denied than that the French were beaten at Trafalgar, or, we may say (with some misgivings), than that the American land forces were pretty generally and rather ignominiously beaten by the British at the outset of the war in question. The fact, then, of British naval defeat in 1812 being sun-clear and undeniable, it has obviously remained for British patriotism to solace and reassure itself by accounting for that fact in a way that may not only save, but even redound to, the credit of the vanquished. Essentially, these explanations amount to the plea that in nearly every one of the famous sea-duels of 1812 the British ship was at the outset so greatly overmatched in point of tonnage or armament or general condition, that, even though defeated, she bore off the real honors of the day, while her antagonist was entitled only to that dubious sort of glory a big or a strong man may claim as the victor in a physical encounter with a small or a weak one. Such is the relatively comfortable view most English authorities incline to of the actions between the "United States" and the "Macedonian," the "Constitution" and the "Guerrière," the "Constitution" and the "Java," and so on. The view taken of them in England at the time they occurred was hardly so cheerful, judging from the tenor of some extracts from the press given in Mr. Maclay's interesting work. Even the "Times" seems to have been wrought up into a state bordering on hysteria, as the tidings of successive British defeats

came in. The loss of the first frigate is announced with grave surprise, as a passing instance of the inscrutable ways of Providence, and is duly deplored in a tone of funereal decorum. But when the news of the loss of the second frigate came in, the "Thunderer" was moved to exclaim:

"In the name of God, what was done with this immense superiority of [British] force! Oh, what a charm is hereby dissolved! The land spell of the French is broken [alluding to Napoleon's retreat from Moscow], and so is our sea spell!"

Still deeper and more genuine is the note of consternation in the "Times's" comments on the loss of the "Java," the third frigate in succession beaten in single fight by the vessels of the young Republic that had dared question the right of the Mistress of the Seas to rule her empire with the irresponsible sway of a Turkish pasha:

"This is an occurrence that calls for serious reflection — this, and the fact stated in our paper of yesterday, that Lloyd's list contains notices of upward of five hundred British vessels captured in seven months by the Americans. Five hundred merchantmen and three frigates! Can these statements be true? And can the English people hear them unmoved? Anyone who had predicted such a result of the American war this time last year would have been treated as a madman or a traitor. He would have been told, if his opponents had condescended to argue with him, that long ere seven months had elapsed the American flag would have been swept from the seas, the contemptible navy of the United States annihilated, and their marine arsenals rendered a heap of ruins. Yet down to this moment not a single American frigate has struck her flag."

It would be ungenerous to grudge our English friends any reasonable lenitive to the smarts of their admitted maritime reverses of 1812; but we fervently hope that Mr. Roosevelt, in his forthcoming chapter on those events, will, while doing full justice to British valor and seamanship (to belittle which would be to belittle our own achievements), at least politely but firmly insist, with due marshalling of admissible evidence, that the American victories were not on the whole, what some English writers in effect labor to show, rather discreditable than otherwise to the victors. To recur to and widen the application of our former Biblical illustration, it was assuredly the navy of the infant Republic, not that of Great Britain, that in 1812 paralleled the conduct of the Hebrew stripling who braved the might of Goliath of Gath.

Mr. Clowes's work is not, of course, to be, what usually passes for naval history, a mere narrative of sea-fights. In addition to giving the more familiar story of military exploits and great voyages of exploration and discovery, it will deal extensively with what may be called the natural history of the Navy. The evolution of the Navy as a national establishment will be traced in reasonable detail, as will the development of naval architecture, from the pinnace *(picta)*, or great British war-canoe of Cæsar's day, down to the huge and complex constructions of modern times. The later chapters of the work are to contain copious accounts of the evolution of modern ships and armament. The social life of the Navy, a rather promising topic, will not be neglected. Judging from the profusion of interesting specimens before us, the illustrations are to be precisely what they should be — real lights on the text, and not mere embellishments. They cannot be better or more complimentarily characterized than by likening them to the invaluable plates in Mrs. J. R. Green's admirable edition of her late husband's *magnum opus*. Mr. Clowes's undertaking is a very important one, largely and liberally conceived, and, thus far, carried out in a way upon which he and his publishers are to be warmly congratulated. As the only complete history of the British Navy, the work can scarcely fail of the substantial success it now bids fair to deserve.

E. G. J.

An English Bard and his Scotch Editor.*

Mr. Henley's edition of the Letters of Lord Byron form the initial volume of what ought to prove a work of prime importance in its kind: a definitive edition — or at least an amply annotated edition — of the works in prose and verse of one of the greatest of English poets. Mr. Henley's purpose in writing these very full and excursive notes may best be set forth in his own words:

"I have written on the theory that to know something of Byron, one should know something of the aims and lives and personalities of contemporary men and women, with something of the social and political conditions which made his triumph possible. I cannot believe that this first instalment, for all its bulk, will go far towards the accomplishment of such an end. But I confess to cherishing a hope that, by the time I have finished my task, I shall be found to have formed a collection of facts and portraitures, which, by making for a juster apprehension of the quality and temper of Byron's environment, will make for a more intimate understanding of Byron's character and Byron's achievement. Both these are extraordinary; neither can be explained, or

* The Works of Lord Byron. Edited by William Ernest Henley. Volume I., Letters, 1803-1813. New York: The Macmillan Co.

shouted, or sniffed away; and it is merely futile to attempt an estimate of either till one can do so with some knowledge of revelant and significant circumstances, and with a certain sympathy (or the reverse, if it must be so), with the influences under which the character was developed and the achievement done."

From these prefatory remarks it is evident that Mr. Henley has formed a clear and bold conception of his duty as an editor; and, from this first completed volume, it is equally evident that he is competent to the energetic carrying-out of this considerable enterprise. Indeed, whatever editorial defects Mr. Henley may exhibit, deficiency in energy is certainly not one of them. If sympathy with his author, and an energy and vivacity scarcely second to the energy and vivacity of his author, were the only qualifications of an editor, then might Mr. Henley be pronounced an almost ideal editor of Byron. In one respect these notes to Byron's letters may be considered a greater achievement than the letters themselves. Mr. Henley in his notes is as far from being dull as is Byron in the letters. Considering how much rarer a literary product than a body of interesting letters is a body of interesting notes about equal in bulk, Mr. Henley's performance is certainly remarkable, perhaps unprecedented. After reading one of Byron's racy letters one learns to turn with something like instinctive eagerness to the notes, which are seldom disappointing, after the usual manner of notes, and which frequently surprise by their fulness and appositeness of illustration. As might be expected from the programme laid down by Mr. Henley in his Preface, a large portion of the notes is devoted to biographical comment upon Byron's friends and acquaintances. The material for this portion of the notes is evidently selected for the illustration it furnishes of those characteristics in which Byron's times differ from our own, and it is put together with great literary skill.

We shall look forward with unusual interest to the volumes of this edition which are to follow. We would not say one word that might tend to do aught but encourage Mr. Henley in his enterprise. But a Scotchman is not easily discouraged; and no harm is likely to come of a frank statement of the defects of an editor who has already scored so signal a success. In a word, then, Mr. Henley's defect is a defect of temper. He annotates a passionate author passionately. His confident and minatory attitude excites suspicion or irritation. He fails to treat persons who in any way incurred Byron's displeasure with anything of what the French nicely term *ménagement*. As an example of a note which is probably as untrue as it is brutal, take this upon Byron's mother:

"In person she was dumpy and plain, in disposition passionate, in temper furious and tyrannical, in mind a superstitious dullard, and in manners a naturally awkward and untrained provincial."

The notes upon Byron's sporting proclivities are full of curious information. In 1807, Byron mentions to Miss Pigot a swim of three miles "in the Thames from Lambeth through the two bridges, Westminster and Blackfriars." Mr. Henley notes:

"This was Leigh Hunt's first glimpse of Byron. He witnessed the performance in part, and he 'noticed a respectable, manly-looking person, who was eying something in the distance' (Byron's head). The 'manly-looking' one was Gentleman Jackson."

Upon this worthy there is a long and entertaining note, from which we make an excerpt or two:

"Yet for over thirty years he was the most picturesque and commanding figure in the sporting world, and exercised an influence unique in its annals. The truth is, he was a vast deal more than an accomplished boxer and teacher of boxing and a brilliant all-round athlete. He was also a man of character and integrity — polite, agreeable, reputable, a capital talker, a person of tact and energy and charm. . . . Byron had always a great regard for Jackson; walked with him at Cambridge, and told an excited remonstrant that 'Jackson's manners are infinitely superior to those of the fellows of my college whom I meet at the high table.'"

After a good deal more about Jackson, the annotator goes on to relate how Moore went with him in 1818 to see the fight between Turner and "the Nonpareil" at Crawley Downs:

"It lasted two hours and twenty minutes, and Keats, who saw it, 'tapped his fingers on the window pane,' to give Cowden Clarke an idea of the rapidity of the Nonpareil's hits."

Had Byron been in England at the time, there would have been three poets among the spectators. In the still longer and not less interesting note *àpropos* of "'Bob Gregson, P.P.' ('Poet of Pugilism')," Mr. Henley reminds us that Byron was "a member of the Pugilistic Club — one of the hundred and fifty Corinthians, that is, with whose countenance and inside whose ropes and stakes all decent mills were done." This note — after a long digression containing a Scotch laird's account of a fight (at which Byron must have been present) between Cribb, the renowned "glutton," and Jem Belcher, "the man of genius who had reinspired and renewed the art," — concludes as follows:

"A dreadful age, no doubt: for all its solid foundations, of faith and dogma in the Church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's; and *Don Juan*

and *The Giaour* are as naturally its outcomes as *Absalom and Achitophel* is an expression of the Restoration, and *In Memoriam* a product of Victorian England."

It is in the note of five pages in small type upon Leigh Hunt that Mr. Henley gives the freest play to his satirical vein. For Hunt's book on "Lord Byron and his Contemporaries" there can be no forgiveness: accordingly Mr. Henley pursues Hunt with a ferocity which the good-natured Byron would himself have been the first, at least in his cooler moments, to deprecate. The reputation of Hunt is macerated in a caldron containing all the most spiteful things ever said about him, the whole steeped in the vitriol which is Mr. Henley's peculiar product. This "character" (as they used to say in the seventeenth century) concludes as follows:

"It is fair to add that Hunt wrote with true piety of Shelley — (but if, as Trelawney says, he really did prefer his own Muse before Shelley's, the density of his conceit is not to be expressed in terms of words) — and Keats; that he lived to a green old age; that he numbered Carlyle among his many friends; and that another of them, Charles Dickens, was severely taken to task for presenting him as the Harold Skimpole of *Bleak House*. A person of parts, no doubt — of parts, and a certain charm, and a facile, amiable, liquorish temperament. But there was no clearer, keener vision than Keats's; and I fear that Keats's word about Leigh Hunt must be remembered as the last."

It is evident that the fear expressed by Mr. Henley in the last sentence is not very distressing to him. Keats's remark that Hunt was "vain, egotistical, and disgusting in taste and morals" was probably born of a passing mood of suspicious irritability. That it could not have been his settled conviction seems to be shown by his friendly relations with Hunt before and after. To quote such a remark as a final judgment is something more than uncritical,— it is malicious. Keats's vision was undoubtedly at times clear and keen, although apt to be colored by his moods; Carlyle's vision — especially his eye for a charlatan — was certainly "clearer and keener"; and Carlyle, after the searching test of a house-to-house intimacy with Hunt for many years, wrote of him and to him with warm and reverent admiration. Our own Lowell, whose fault was certainly not lack of clearness and keenness of vision, found it in his heart to pronounce Leigh Hunt "as pure-minded a man as ever lived." A good rule is to distrust a critic of Mr. Henley's acerbity when he begins with a profession of fairness ("it is fair to add"): it means mischief. Had Mr. Henley really meant to be fair, he would have added that Dickens earnestly disclaimed any intention of portraying Leigh Hunt in the character of Harold Skimpole. "He was in all public and private transactions the very soul of truth and honor," said Dickens. While not one of the masterful minds of his time, Leigh Hunt was one of the most educative writers. Few men have exhibited in the profession of letters more genuine heroism. Happy would it be for the world if some men of more vivid genius had set an example of equal magnanimity and equal purity in the exercise of the literary craft.

Even Moore, the devoted friend of Byron, does not wholly escape Mr. Henley's lash. His translation of the "Odes of Anacreon," to which he owed the nickname of Anacreon Moore, is done "as it were into scented soap." His "Loves of the Angels" is "a mild Whig Paradise, done by a tame, suburban Byron." As to character, — "For all the smirk in his love-songs and the sting (as of nettles) in his satire, he was a worthy and magnanimous little man." (And such we trust, little or big, is Mr. Henley!)

In Francis Jeffrey, Mr. Henley has a fair mark, which he hits square in the bull's-eye:

"At the time of Byron's writing, Jeffrey, a sound enough critic according to his lights, had edited *The Edinburgh Review* (1802) for some ten years, and had made it the first periodical in the world. His chief faults as an editor were (1) a trick of mixing politics with criticism, so that your Tory seldom, if ever, got fair play at his hands; and (2) a tendency to be 'high-sniffing' and superior, which prevented him from considering anybody, or anything, excepting from his own peculiar point of view, which was that of a flippant (because divinely gifted) Whig. Hence some enormous blunders and an influence which made on the whole for mischief, and was not more bitterly resented than it deserved."

If Mr. Henley carries out his undertaking in the spirit and with the *verve* of the present volume, he is likely to produce the most vivid and interesting body of notes with which the life and works of any English author have been illustrated. But Mr. Henley, like Byron himself, has the defect of his quality. He is either too kindred in spirit to Byron, or else he is too opinionated a Scotchman, to be a critic of discrimination. He is over-vigorous, over-confident, over-much in sympathy with his author. All his portraits are sharply etched in black-and-white, — his penchant for black has been sufficiently exemplified. He pays court to Clio in much the same cavalier way in which John Byron paid court to Miss Gordon of Gight. Having possessed himself of her material treasures, he leaves her, little dreaming that the Muse of History never yields her most

precious secrets either to the cajoler or to the bully. It is not of the Kingdom of the Truth that it was said that men of violence take it by force. The Truth most frequently lies in the *nuance*, the delicate distinction, the fleeting glimpse, the anxiously qualified phrase; and in these your men of violence,— your Byrons, Macaulays, and Henleys,— deal not. To say this is not to deny their usefulness, but to determine their limitation. Writers of this class may be interesting in a thousand ways: they may whip us into wholesome activity with their passion, sting us with their satire, move us with their eloquence, melt us with their pathos, energise us with their power. But one function, at least, is reserved for writers of a more contemplative cast, of a quieter style: and that is, to make us give ear to the "still small voice" of Truth.

MELVILLE B. ANDERSON.

THE CORRESPONDENCE OF TWO KINGS OF EGYPT, 1500 YEARS B. C.*

Ten years ago, on the shores of the Nile, at Tell-el-Amarna, two hundred miles above Cairo, the natives accidentally happened upon a large number of clay tablets, containing cuneiform writing which had previously been found only on the banks of the Tigris or Euphrates.† Late in 1887 many of these tablets were offered for sale in Cairo; and it was then discovered that the natives had ruthlessly broken the larger tablets in order to conceal and carry them more easily. Of their content, nothing was known. In the London "Academy" of February 18 and March 24, 1888, Professor Sayce offered an account of some of the tablets in the possession of M. Bouriant in Cairo. He stated that the tablets contained "despatches sent to the Babylonian King by his officers in Upper Egypt" *(sic!)*; he dated these despatches in the time of Nebuchadnezzar; and added: "The conquest of Egypt by Nebuchadnezzar, so long doubted, is now, therefore, become a fact of history." Herr Graf had already secured from the natives a large number of pieces of the tablets for the Royal Museum of Berlin. Of course the Germans soon discerned the real character and correct date of the letters, and the facts were published on May 3, 1888, in the proceedings of the Royal Prussian Academy by Erman. Then for the first time the world was informed of the most remarkable archæological discovery of modern times, being the correspondence of two kings of Egypt, Amenhotep III. and IV., in the fifteenth century before Christ (nine hundred years before Nebuchadnezzar!), with various kings and officials of Western Asia. The names of the two Pharaohs written in cuneiform were identified with their hieroglyphic forms by Erman; and thus at once it was clear why the letters were found at Tell-el-Amarna, the capital built by Amenhotep IV.

Such a find as this has necessarily brought out an extensive literature of the subject (see Bezold-Budge, "Tell-el-Amarna Tablets," pp. lxxxvii.-xcii.); but it is only in Dr. Winckler's book on "The Tell-el-Amarna Letters" that all the texts have been collected and translated. It therefore forms the most convenient source for this material which the historian can find.

The letters, of which there are two hundred and ninety-six, fall into two main classes, according to Dr. Winckler: I., "Letters from Kings of Western Asia," thirty-six in number; and II., "Letters from Phœnician and Canaanite Princes," two hundred and fifty-seven in number; the remaining three are catalogues of presents. These letters are all transliterated carefully and accompanied by page-for-page translations, both occupying 404 pages. A series of registers at the end include: a complete vocabulary (34 pages); a complete list of proper names (8 pages); and a special vocabulary of the last three letters.

The work is very well done, and every Orientalist will be grateful to Dr. Winckler for making this important material so conveniently accessible. Space will not permit any detailed criticism of the translations, or any account of the content of this remarkable correspondence. The translation from the German very noticeably shows the influence of the German idiom, especially in the preface; and a few misprints are also present, *e. g.*, *Rainapa* for *Rianapa* (p. 337), and "loin" for loan (on p. 413).

JAMES HENRY BREASTED.

* THE TELL-EL-AMARNA LETTERS. By Hugo Winckler. New York: Lemcke & Buechner.

† With the trifling exception of three cylinders bought in 1883 by Maspero, and found by the natives near the Suez Canal. They were stereotyped documents of Nebuchadnezzar, referring to his western campaigns. (Cf. Sayce, Proceedings of the Soc. of Biblical Arch., 1887-1888, p. 490.)

MESSRS. Harper & Brothers, who are the sole publishers in the United States of Dr. Nansen's "Farthest North," caution the public against certain infringements that have been made upon their rights.

Focalized on the Bible.*

The versatile mind and pen of Dean Farrar have brightened and lightened many a page within the past quarter-century. Biblical literature and Christian history have received rich bequests from the fertility of his brain and the deftness of his hand. His latest volume contains a collection of some of his choicest thoughts on the meaning and supremacy of the Bible. The book contains twenty-three chapters on a wide scope of themes. But these may be classified as treating (1) of biblical introduction, (2) of methods of interpretation, (3) of the effects of the Bible on the lives and literature of great men. To one already familiar with the books of the author, this volume contains nothing new. Its pages abound with references to his earlier books, and exhibit the same breadth of learning and fullness of culture. The style is strikingly Farrarian, and for the most wins the confidence of the reader by the mere force of rhetoric. The views presented are in the front ranks of the most progressive churchmen; in fact, they often overstep the bounds of the progressive conservative school. Too much space is wasted in showing the irrationality of positions long ago left in the rear. Even "the allegorical method" of interpretation — now employed by no reputable interpreter — covers nearly twenty pages. Then farther on in his book (p. 238), the author himself suggests that the allegorical interpretation of Lot's actions in the mountain is the most reasonable. The "verbal dictation" chapter (p. 104 sq.) is equally a skeleton of past beliefs. "Plenary inspiration" (p. 114 sq.) is merely a "general inspiration" such as inspires Christians to-day. The chapter (XVIII.) on the "Supremacy of the Bible" is a collation of the opinions of sixty-five prominent litterateurs, philosophers, scientists, statesmen, generals, and philanthropists, as gathered from their writings on the value of the Bible as literature and as a guide to right living. The whole book is peculiarly miscellaneous to be from the pen of Dean Farrar. It is full of good things, mingled with obsolete and exploded views of other days. It adds nothing to the wide reputation of the author, but may be the means of arousing and stimulating the minds of new readers of his works.

The apparent lethargy of the conservative school of Old Testament criticism is quickened to action by the accession of such recruits as Professor Hommel. This protest, though uttered in sharp terms, is comparatively mild. The author does not sever his connection with the analyst school, for in the early part of his book he says, in apparent sincerity, "At the present time, students of the Old Testament are almost unanimous in recognizing the existence of four different main sources" of the Pentateuch, namely, the Priestly code, the Jehovist, the Elohist, and the Deuteronomist. Also in his treatment of the texts (*e.g.*, Gen. 14) is reconstructed on a purely subjective basis, with as much positiveness as would be done by any disciple of Wellhausen. On the basis of style and language, he conceives that we can separate chapters and parts of chapters and assign them to their proper sources. The only noteworthy difference between the radical school and Professor Hommel lies in the value attached by the latter to Hebrew tradition. Our author traverses in the main the field of personal names, and on the philological composition of these attempts to trace the origin of the language, the people, and the religion of old Babylonia and Palestine. The names in Babylonian, Egyptian, Arabian, and Palestinian documents are analyzed with a distressing amount of detail, such as can be followed out only by an expert in oriental learning. These tests precipitate for the author two important facts: (1) the Arabian origin of the Hammurabi dynasty of Babylonia and the Hyksos dynasty in Egypt, (2) the purely mionotheistic character of the early religion of Arabia — there being no traces of either Fetishism or Totemism. The identifications, though often convincing, are now and then exceedingly questionable. The palæographic methods of Professor Hommel in his earlier works have forewarned scholars against his frequent phrases, "absolutely proved," "unquestioned," etc., appended sometimes to purely hypothetical cases (*e.g.*, p. 39 and 129, 157 top, 199 bottom, etc.). The author, too, dashes ahead with conjectures where caution should suggest silence. The material is not new, except in a few cases, but has received large attention from archæologists during the past score of years. The endless wrangle over the order and date of dynasties whose discovered remains are as yet mere fragments is next to a waste of time. The contested results are at best conjectures, and any scheme based thereon is insecure. The position of the author, in antagonizing extremists, is this: the Priest's Code is preëxilic; Deuteronomy was known to Hosea, and was not a pious fraud of Josiah's day; the law and the account of its origin arose in Moses's day; and the parables of Balaam and the Song of Deborah were contemporary documents. These conclusions are reached chiefly through the use of personal names. The book is almost wholly technical; it is popularly uninteresting, and of value only to Orientalists. It reads almost like a Hebrew lexicon, and will yield its best results in the fields of philology and ethnology. There was no gain in translating it into English, for all who can follow

*The Bible: Its Meaning and its Supremacy. By F. W. Farrar, D.D., F.R.S., Dean of Canterbury. New York: Longmans, Green, & Co.

The Ancient Hebrew Tradition, as illustrated by the Monuments: A Protest against the Modern School of Old Testament Criticism. By Dr. Fritz Hommel, Professor of Semitic Languages at the University of Munich. Translated from the German by Edmund McClure and L. Crosslé. New York: E. & J. B. Young & Co.

The Myths of Israel: The Ancient Book of Genesis, with Analysis and Explanation of its Composition. By Amos Kidder Fiske. New York: The Macmillan Co.

A Concordance to the Greek Testament, according to the Texts of Westcott and Hort, Tischendorf, and the English Revisers. Edited by Rev. W. F. Moulton, M.A., D.D., and Rev. A. S. Geden, M.A. New York: Charles Scribner's Sons.

the author to profit are acquainted with the German language.

Mr. Amos Kidder Fiske, the author of "The Myths of Israel," has made his *début* too late in history. His mythical scheme for Genesis has received an archæological blow from which it can never recover. Even admitting a documentary origin of the book, there is still enough of archæological evidence to drive him from the field. Does the monumental testimony set before us within the past quarter-century pass for nothing? For example: he sees simply a legend in the fourteenth chapter of Genesis, "The picture of Melchisedek is a device for giving an ancient sanctity to Salem," etc. But Professors Sayce, Hommel, and others could point out on the monuments to Mr. Fiske the names of the legendary kings here mentioned, as well as confirmation of some of the facts connected with the description of Melchisedek. A disregard of the best and latest results of archæological research nullifies the value of this beautifully printed book.

Since the appearance of the critical editions of the Greek text of the New Testament by Tischendorf and Wescott and Hort, scholars have had no up-to-date Greek Concordance. The great work of Bruder has served its day with distinction. Neither the original work nor the repaired edition of 1888 has made it what scholars need and demand in order to do the most effective work in New Testament lexicography and exegesis. The new Concordance, edited by Dr. W. F. Moulton and the Rev. A. S. Geden will therefore be welcomed. The real author of the book, Mr. Geden, has done a work monumental in character and amount. He has embodied in this Concordance all the critical results of three of the best critical editions of the New Testament, namely, Tischendorf (8th edition), Westcott and Hort, and the English Revisers. The Westcott and Hort Greek text has been assumed as the standard, and with it have been compared the other two texts. Marginal readings also have in all cases been included. It is thus seen that this work includes all the marginal critical material of three great editions of the Greek New Testament. These are each indicated by appropriate abbreviations. Differences of reading are set forth in a line immediately beneath the text concerned, but to avoid unnecessary repetition or useless bulkiness only such variations are noted as affect the form or construction of the word under consideration. Care has been exercised to secure in the form of the quotation, as far as possible, grammatical completeness. Special usages and constructions are indicated by small prefixed numerals, whose significance is noted at the head of each article. Every attempt has been made to reduce the element of personal preference in these cases to a minimum. Abbreviations have been employed in the text only in the case of indeclinable words and of the article. Another important feature of the Concordance is that in which the usage of words in the New Testament is compared with the Greek of the Old Testament and of classical writers. These variations are noted by asterisks and a dagger; and are based, regarding the Septuagint, for the most part upon the new Oxford Concordance. This, we do not hesitate to say, is the part of the work which must be tested before adoption. It opens a field that few scholars are able to enter with any great familiarity, and one in which fewer can put forth decisions of real value. Mr. Geden, however, has done his part cautiously and carefully, and would no doubt claim slight credit for originality in his announced opinions. Still one more point adds to the efficiency of this Concordance as a tool for New Testament workmen. "Of all direct quotations from the Old Testament, the Hebrew text is given immediately beneath the Greek; occasionally also of passages in which only an indirect or disputed reference is present." The Hebrew text followed is that of Baer (as far as published) and Theile. But a question arises here which will not down, namely: Why cite the Hebrew text of the Old Testament, when the majority of the quotations in the New Testament are from the LXX.? Why would it not have been better to give us the LXX. where it agrees with the quotation, or the Hebrew where the same result is apparent, or both where neither exactly agrees? Such a presentation would have materially aided the user of the book, and would have imposed no great burden on the editor. The volume is beautifully printed, with but few Greek and Hebrew accents broken off in the presswork. Errors are rare compared with the immense care necessary to secure correctness. The book is a boon for every biblical scholar who will use it.

IRA M. PRICE.

BRIEFS ON NEW BOOKS.

A doubtful French critic of America.

"America and the Americans from a French Point of View" (Scribner) is not a very easy book to deal with, for it is full of sharp criticism of Americans and of American life. Now, where such criticism is well-founded, the thing to do is to get some good out of it; and where it is not well-founded, the thing to do is to do nothing. But there is always a difficulty in determining whether adverse criticism is well-founded. It is always easy for a traveller to pick faults with the life he happens to observe, and travellers are very apt to do so. Our reception of a work on America is very apt to be influenced by the spirit in which the author observes and the sincerity with which he writes, and, it may be added, by the value of the positive suggestions he makes. In the present case there are no positive suggestions, so that that matter may be passed over: the author does not affect to be able to rearrange matters and make them better than they are,— he merely points out where there are possibilities of improvement. Unfortunately, however, it is obvious that the writer got together his material with a mind quite set on

making the sharpest attack possible. It is true, he says a great deal about kindly feeling for America, and about the kindly manner in which he was there received. We have no doubt that he may have been received with kindness, but there is no reason to suppose that he has any kind feeling in return. The tone of the book is, from beginning to end, carping; now and then it is malicious, now and then it is hypocritically benevolent. So one cannot think the book the work of an open-minded observer: it is the work of a man on the lookout for flaws. Nor is it a sincere book. Although said to be the diary of a Frenchman which he wrote for the pleasure of his sister, but which he permits to be translated at the suggestion of two American friends, it seems much more like the original work of an American. Without going into particulars, there is a good deal that seems to us inconsistent with the chosen character. It seems to us that the author would have done better had he pretended he was a Russian who knew the English language. Since it would seem, then, that the book is written by someone who has adopted a silly mask for the pleasure of saying sharp things, it is hard to take just the right attitude about it. It certainly does note many points about our national life which deserve adverse criticism, — as, for example, that we are too confident that machinery can do everything; that we are too devoted to seeming to be busy; that our politics are not worthy a great republic; that we have too great admiration for money and material comfort, and so on. These criticisms, which we must acknowledge to be well-founded, though not especially new, give the book a sort of value. Probably, however, they will not have much more effect on America and the Americans than usually attends the efforts of an anonymous fault-finder.

Hypnotism as a curative agent.

Dr. Otto Georg Wetterstrand is a Swedish physician who has introduced into the countries of the far north the methods of treating disease by suggestion, which has been so completely and successfully developed in the south, notably in Paris and Nancy. His experience with hypnotic suggestion as a therapeutic agent he has recorded in a volume recently translated into English by Dr. H. G. Petersen, with the title "Hypnotism and its Application to Practical Medicine" (Putnam). The volume is largely composed of extracts from a physician's case-book, properly classified and annotated. The claims made for this agency are modestly urged, and with no straining to exhibit it as infallible, as supernatural, or as a panacea. Like all legitimate forms of treatment, it has its successes and failures, is better adapted in some cases than in others, and is based upon well-recognized principles of physiological action. Almost the entire gamut of ills that flesh is heir to is represented in the record of cases successfully treated, from insomnia and neuralgia to paralysis and epilepsy; from stuttering and neurasthenia to hysteria and blindness; from anæmia and rheumatism to asthma and heart disease, — on the whole, an array of evidence which no unprejudiced reader can afford to ignore. It is, however, in nervous complaints of functional origin that hypnotic suggestion finds its most potent application, acting in other troubles by influencing general conditions of recuperation rather than directly upon the parts affected. Dr. Wetterstrand allows the facts to speak for themselves, and indulges in no theories or strained explanations. He is an adherent of the Nancy school of hypnotism, and thus regards the essential nature of suggestion as a purely psychical process, which the physician should utilize advisedly and judiciously, and not leave to the ill-considered and pernicious manipulations of charlatans. The translator has added to the volume a few essays on kindred topics, which detract from rather than add to the value of the work. His remarks on hypnotism and other topics are mere random observations, furnishing the author an opportunity of gathering about them quasi-philosophical discussions in which the scientific method is conspicuously absent.

Nature and the Poets.

To the art-student and the speculator on art, the subject of Landscape in Poetry is a singularly interesting one. There are various ways of looking at the matter. The most useful way is to consider how far poetry can deal with landscape and how it does deal with it,— to attempt something of the task of Lessing in the light of a hundred years' observation of Nature. The landscape of the last century, in poetry and in painting, is worth all the landscape in the world, in all preceding centuries. So if one wished to talk about something that would really count, one would revise the conclusions of the "Laokoön" in the light of Turner and Monet on the one hand, and of Wordsworth and Tennyson on the other. This Mr. Palgrave has not done in his "Landscape in Poetry" (Macmillan). He remarks that "to trace landscape in colour through its parallel course to landscape in words would be a most interesting study"; but he has himself been content to trace historically the sense of nature in the poetry of the world from Homer down. This treatment, we think, rather misconceives the subject. Nature in Poetry is one thing; Landscape in Poetry is another. One may conceive of Nature in a philosophic way; the word Landscape connotes an artistic apprehension. And the study of an artistic apprehension necessitates the study of possibilities and methods, and the comparison of different arts. Mr. Palgrave attempts to conceive of landscape philosophically; but when he says "landscape" he means what is commonly called "nature," though in a somewhat restricted sense. We cannot, however, think it right to call Wordsworth a "poet-landscapist," when one really means to explain his sense of the "pre-ordained secret harmony" between Nature and the heart of man. Mr. Palgrave's view is probably of more general interest to the student of human thought than our own, but our view is the one that is interesting to the artist and

the lover of poetry as poetry. Taking his book for what he meant it to be, however, and not despising it for what it might better have been, it will be found a very good work on the subject. It is a little too much of a golden treasury of pictures in poetry, and too often leaves the reader to make his own generalizations. Still, the English reader has not anywhere else such a view as is here given, and Mr. Palgrave's book must be valued accordingly.

Man's antiquity in the Eastern United States.

A series of papers, varying greatly in character and value, upon the Archæology of the Eastern United States, by Mr. Henry C. Mercer, appear in the publications of the University of Pennsylvania, with the title "Researches upon the Antiquity of Man in the Delaware Valley and the Eastern United States" (Ginn & Co.). In the leading paper Mr. Mercer investigates the question of the argillite "turtle-back" and other rudely-chipped implements which Dr. Abbott claims to have found in undisturbed glacial gravels. He analyzes the material, showing that actual finding *in situ* is claimed for comparatively few specimens. Mr. Mercer's own investigations have yielded no truly glacial relics. On the other hand, they have brought to light a quarry where argillite was taken out, and a site where it was worked up into form, — both plainly modern. Mr. Mercer, while finding no evidence of Quaternary man in the Delaware Valley gravels, does find evidence at one site of two periods of occupancy by early peoples. During the older of these, argillite was used almost to the exclusion of chert, jasper, etc., in the manufacture of implements; during the later, it is relatively an uncommon material. This, though an interesting fact, is not new. The other papers in this volume deal with ossuaries, shell-heaps, and cave exploration. The material has little general interest, but well deserves record. The present interest of the University of Pennsylvania in archæology is most fortunate, and may be expected to yield important additions to the science.

Introduction to Modern Idealism.

The late Professor T. H. Green—the "Professor Gray" of Mrs. Humphry Ward—was unquestionably the most influential philosophical thinker of this generation in England. As an interpreter of certain of the great masters of the past, he pointed out the real nature and the bearing of the problems they were dealing with, and the extent and the grounds alike of their successes and failures, with an insight and skill such as we find in no professed historian of philosophy; while as a constructive thinker he ranks among the leaders of the idealistic school. For these reasons, no student of the subject can afford to neglect his writings; but as these are by no means easy reading, a connected statement of Professor Green's views, with the grounds on which they are based, will be of obvious value at least to the beginner. Such a service Mr. W. H. Fairbrother has aimed to perform in his volume entitled "The Philosophy of T. H. Green" (Macmillan). In a comparatively short space he has given a clear, systematic, and accurate presentation of Green's metaphysical, ethical, and political theories. Some portions of the work, indeed, will hardly be intelligible except when read in the light of the text they are intended to explain. But this cannot be urged as an objection, since the aim of the book is distinctly stated to be "to help the younger student to read Green for himself." This useful mission it is admirably adapted to fulfil.

BRIEFER MENTION.

Both amateurs and artists interested in lithography will admire the handsome quarto volume entitled "Some Masters of Lithography" (Appleton), containing twenty-two representative lithographs reproduced in photogravure, with full descriptive text. The author, Mr. Atherton Curtis, has made such selections from the plates of the greatest lithographic artists as would best set forth the resources and the highest achievements of the art, from Senefelder to Gavarni. The twelve artists whose careers and work are presented include Géricault, Bonington, Isabey, Delacroix, Daumier, and Raffet. These critical studies are the results of careful work, which has included the examination of over 15,000 prints at the Bibliothèque Nationale; and the plates may be regarded as successful reproductions of the original lithographs.

A revised and enlarged edition of Mr. W. J. Hardy's well-known work on "Book-Plates" is imported by Messrs. Charles Scribner's Sons. The number of persons interested in this subject has largely increased, says Mr. Hardy, since the work first appeared, in 1893; and these will welcome this improved edition, which contains considerable additional matter and at least one interesting new plate. We glean the curious bit of information that in America the taste for book-plates seems to prevail chiefly among lawyers.

Messrs. Rand, McNally & Co. have published a translation, made by Mrs. C. A. Kingsbury, of About's "The King of the Mountains." We do not recollect any previous translation, and, if this be indeed the first, it certainly was high time for the work to be done, for in the "Roi des Montagnes" About is at his best, and the story has a perennial interest, to say nothing of its timeliness just now when the Greeks are getting so much attention. The satire of the tale is somewhat extravagant, but events have justified a great deal of it, and there is at least no doubt of the entertaining qualities of the romance.

LITERARY NOTES.

Messrs. T. Y. Crowell & Co. are to publish an English translation of "The Pharaoh," a remarkable historical novel by Mr. Boleslaw Prus, a Polish writer.

Volumes 2 and 3 of the report of the Venezuelan Boundary Commission have been issued from the Government Printing Office, completing that very thorough, although hardly very valuable, work.

The "Examination Bulletin" for June of the University of the State of New York is devoted to the subject of "College-Entrance English," and is a document of great value to all engaged in that department of educa-

tional work. It is edited by Dr. Richard Jones, and contains articles by a number of competent specialists, as well as a great variety of specimen examination papers sent by colleges all over the country.

Messrs. D. Appleton & Co. have just published three of Mr. Hamlin Garland's novels in a neat uniform edition. The titles are: "A Spoil of Office," "A Member of the Third House," and "Wayside Courtships."

The "Graduate Courses" for 1897–98, just issued by the Macmillan Co., is the fifth annual publication of that useful work. It is both concise and accurate, and wisely conservative in its definition of "graduate" work.

The third volume of Mrs. Martha Foote Crow's "Elizabethan Sonnet-Cycles" contains Michael Drayton's "Idea," Bartholomew Griffin's "Fidessa," and William Smith's "Chloris." The complete series will consist of four volumes, and is published by Messrs. A. C. McClurg & Co.

The first of six volumes to contain Boswell's "Life of Johnson," edited by Mr. Arnold Glover, is published by the Macmillan Co. in their "Temple Classics." The same publishers have added Sheridan's "The School for Scandal," edited by Mr. G. A. Aitken, to their series of "Temple Dramatists."

"The Victorian Era," by Mr. P. Anderson Graham (Longmans), is a well printed and richly illustrated book, designed for the reading of young people. It states briefly and clearly the history of England during the past sixty years, and makes an admirable gift for any intelligent boy or girl.

Messrs. Small, Maynard & Company is the style of a new Boston publishing firm that will begin operations this fall. The members composing the firm are Messrs. Herbert Small, Laurens Maynard, and Bliss Carman, and the first work to bear their imprint will be a new edition of the works of Walt Whitman.

Number four of the "American Colonial Tracts" (Humphrey) is a reprint of the "True and Historical Narrative of the Colony of Georgia in America," printed in Charlestown in 1741, for the three landholders whose names appear as those of the authors. It is a thick pamphlet of nearly a hundred pages, sold at the moderate price of twenty-five cents.

Mr. Nathan Haskell Dole's variorum edition of the "Rubàiyàt" will be published this fall in holiday form by Messrs. L. C. Page & Co. of Boston. The new edition will be revised and somewhat enlarged, and will contain some Danish and Italian versions, selections from Mr. Le Gallienne's recent translations, and a number of drawings by Mr. E. H. Garrett.

The ever-lengthening list of periodicals sent forth from the University of Chicago is now made to include a "Zoölogical Bulletin," edited by Professors Whitman and Wheeler. The new publication is a bi-monthly, and intended as a companion serial to the "Journal of Morphology." It will publish the shorter papers that do not require to be illustrated by plates.

About twenty-five years ago Mr. Austin Dobson compiled a "Handbook of English Literature" which, while intended primarily to assist candidates in the English Civil Service examinations, met with a good deal of success in other fields than the one for which it was originally planned. With the author's consent, the work has now been carefully revised and extended to the present time by Professor W. Hall Griffin of Queen's College, London, and published in a handsome new edition by Messrs. Longmans, Green, & Co.

Topics in Leading Periodicals.

September, 1897.

Astronomical Experience in Japan. Mabel L. Todd. *Atlantic.*
Bible, Recent Books on the. Ira M. Price. *Dial.*
Books that Girls have Loved. Erin Graham. *Lippincott.*
Botany, The Scope of. George J. Pierce. *Popular Science.*
Browning's Summers in Britany. A. M. Mosher. *Century.*
Byron in the Greek Revolution. F. B. Sanborn. *Scribner.*
Byron, Henley's Edition of. M. B. Anderson. *Dial.*
Character, Forming of. M. V. O'Shea. *Popular Science.*
Chicago Drainage Canal, The. John L. Wright. *Lippincott.*
Coinage, Spanish Experiments in. H. C. Lea. *Pop. Science.*
Congo Free State, Cruelty in. E. J. Glave. *Century.*
Du Maurier, George. Henry James. *Harper.*
Electricity during Last Five Years. F. Bendt. *Chautauquan.*
Equality, American Notion of. H. C. Merwin. *Atlantic.*
European Housekeeping. Frances C. Baylor. *Lippincott.*
Gladstone, Glimpses of. Harry Furniss. *Century.*
Gold Seeker in the West, The. Sam Davis. *Chautauquan.*
Hero-Worship. *Dial.*
Horticulture, The Trend of. George E. Walsh. *Lippincott.*
Human Quality in Literature. Woodrow Wilson. *Atlantic.*
London, Around, by Bicycle. Elizabeth R. Pennell. *Harper.*
Mignan Seigniory, Shores of the. Frederic Irland. *Scribner.*
Milkweed, The. William Hamilton Gibson. *Harper.*
Mormons, The. William T. Larned. *Lippincott.*
Musical Mexico. Arthur Howard Noll. *Lippincott.*
New York Police Force, Reform in. Theo. Roosevelt. *Atla.*
Navy, American, Beginnings of the. James Barnes. *Harper.*
Navy, British, History of the. *Dial.*
Navy, The New, Organization for. Ira N. Hollis. *Atlantic.*
Paris Exposition of 1900, The. Theodore Stanton. *Lippincott.*
Peloponnesian War, A Southerner in the. *Atlantic.*
Plato and his Republic. Paul Shorey. *Chautauquan.*
Polar Research. George Gerland. *Popular Science.*
Prisoners of State at Boro Boedor. Eliza R. Seidmore. *Century.*
Rich and Poor, Present Status of. C. D. Wright. *Atlantic.*
Royalists and Republicans. Pierre de Coubertin. *Century.*
Samoa. John H. Wagner. *Harper.*
San Sebastian, the Spanish Newport. W. H. Bishop. *Scribner.*
Schmidt, Professor Erich. James T. Hatfield. *Dial.*
Sculpture, American, A New Note in. A. Hoeber. *Century.*
Tell-el-Amarna Letters, The. J. H. Breasted. *Dial.*
Tenement-House Reform in New York. *Chautauquan.*
Tennessee's Centennial, Notes on. F. H. Smith. *Scribner.*
Twentieth-Century Outlook, A. A. T. Mahan. *Harper.*
Washington, Life in. W. E. Curtis. *Chautauquan.*

List of New Books.

[*The following list, containing 41 titles, includes books received by* The Dial *since its last issue.*]

GENERAL LITERATURE.

Elizabethan Sonnet-Cycles. Edited by Martha Foote Crow. Vol. III., containing Drayton's Idea, Griffin's Fidessa, and Smith's Chloris. 16mo, gilt top, uncut, pp. 199. A. C. McClurg & Co. $1.50 *net.*

Authors' Readings. Compiled and illustrated by Art Young. 12mo, pp. 215. F. A. Stokes Co. $1.25.

Literary Art: A Handbook for its Study. By Harriet Noble. 12mo, pp. 241. Terre Haute, Ind.: Inland Pub'g Co. $1.

NEW EDITIONS OF STANDARD LITERATURE.

"Outward Bound" Edition of Rudyard Kipling's Works. New vols.: The Jungle Book, and The Second Jungle Book. Each illus., 8vo, gilt top, uncut. Charles Scribner's Sons. Per vol., $2. (Sold only by subscription.)

Sheridan's The School for Scandal. Edited by G. A. Aitken. With portrait, 24mo, gilt top, uncut, pp. 166. "Temple Dramatists." Macmillan Co. 45 cts.

Boswell's Life of Johnson. Edited by Arnold Glover. Vol. I.; with portrait, 18mo, gilt top, uncut, pp. 331. "Temple Classics." Macmillan Co. 50 cts.

HISTORY.

The Court of the Tuileries. From the Restoration to the Flight of Louis Philippe. By Catherine Charlotte, Lady Jackson. In 2 vols., illus., 12mo, gilt tops, uncut. L. C. Page & Co. $3.50.

Annals of Switzerland. By Julia M. Colton. Illus., 12mo, uncut, pp. 301. A. S. Barnes & Co. $1.25.

The Missions of California: Their Establishment, Progress, and Decay. By Laura Bride Powers. Illus., 12mo, gilt top, pp. 106. William Doxey. $1.25.

A Short History of the Italian Waldenses, Who Have Inhabitated the Valleys of the Cottian Alps, from Ancient Times to the Present. By Sophia V. Bompiani. 12mo, uncut, pp. 175. A. S. Barnes & Co. $1.

The Hebrews in Egypt, and their Exodus. By Alexander Wheelock Thayer. 12mo, pp. 315. Peoria, Ill.: E. S. Willcox.

BIOGRAPHY.

Sir Walter Ralegh: The Stanhope Essay, 1897. By John Buchan. 12mo, uncut, pp. 78. Oxford, England: B. H. Blackwell.

POETRY.

Colonial Verses (Mount Vernon). By Ruth Lawrence. Illus., 16mo, gilt top, uncut, pp. 33. Brentano's. $1.25.

FICTION.

Jerome, a Poor Man. By Mary E. Wilkins. Illus., 16mo, pp. 506. Harper & Bros. $1.50.

A Colonial Free-Lance. By Chauncey C. Hotchkiss. 12mo, pp. 312. D. Appleton & Co. $1.

For Her Life: A Story of Great Petersburg. By Richard Henry Savage. 12mo, gilt top, uncut, pp. 448. Rand, McNally & Co. $1.

Then, and Not 'Til Then. By Clara Nevada McLeod. 12mo, pp. 215. New York: Robert Louis Weed Co. 75 cts.

THEOLOGY AND RELIGION.

The Age of the Renascence (1377-1527). By Paul Van Dyke. With Introduction by Henry Van Dyke. 12mo, pp. 397. "Ten Epochs of Church History." Christian Literature Co. $1.50.

Daniel and the Minor Prophets. Edited by Richard G. Moulton, M.A. 24mo, gilt top, pp. 286. "Modern Reader's Bible." Macmillan Co. 50 cts.

FINANCIAL, POLITICAL, AND ECONOMIC STUDIES.

Sound Money Monographs. By William C. Cornwell. 12mo, uncut, pp. 178. G. P. Putnam's Sons. $1.

An Essay on Value. With a short account of American Currency. By John Borden. 12mo, pp. 232. Rand, McNally & Co. $1.

Monetary Problems and Reforms. By Charles H. Swan, Jr. 12mo, pp. 81. "Questions of the Day." G. P. Putnam's Sons. 75 cts.

English Local Government of To-Day: A Study of the Relations of Central and Local Government. By Milo Roy Maltbie, Ph.D. 8vo, uncut, pp. 296. "Columbia College Studies." Macmillan Co. Paper, $2.

Massachusetts Tax Problems. By Henry Winn. 8vo, pp. 52. Boston: J. A. Cummings Ptg. Co. Paper.

SPORT.

The Encyclopædia of Sport. Edited by the Earl of Suffolk and Berkshire, Hedley Peek, and F. G. Aflalo. Parts II., III., and IV.; each illus. in photogravure, etc., 4to, uncut. G. P. Putnam's Sons. Per part, paper, $1.

NATURE.

Citizen Bird: Scenes from Bird-Life in Plain English for Beginners. By Mabel Osgood Wright and Elliott Coues. Illus., 12mo, pp. 430. Macmillan Co. $1.50 *net.*

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Ole Mammy's Torment. By Annie Fellows Johnston. Illus., 12mo, pp. 118. L. C. Page & Co. 50 cts.

The Farrier's Dog and his Fellow. By Will Allen Dromgoole. Illus., 12mo, pp. 75. L. C. Page & Co. 50 cts.

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German Orthography and Phonology: A Treatise, with a Word-List. By George Hempl, Ph.D. Part First, The Treatise; 12mo, pp. 264. Ginn & Co. $2.10.

Practical Physiology: A Text-Book for Higher Schools. By Albert F. Blaisdell, M.D. Illus., 12mo, pp. 448. Ginn & Co. $1.30.

Fragments of Roman Satire from Ennius to Apuleius. Selected and arranged by Elmer Truesdell Merrill. 12mo, pp. 178. American Book Co. 75 cts.

Stories from the Arabian Nights. Selected and edited by M. Clarke. Illus., 12mo, pp. 271. American Book Co. 60c.

A Study of English Words. By Jessie Macmillan Anderson. 12mo, pp. 118. American Book Co. 40 cts.

MISCELLANEOUS.

A Catalogue of the Washington Collection in the Boston Athenæum. Compiled and annotated by Appleton P. C. Griffin; with Appendix by William Coolidge Lane. Illus., large 8vo, gilt top, uncut, pp. 566. Boston Athenæum. $5.

Outlines of the History of Classical Philology. By Alfred Gudeman. Third edition, revised and enlarged; 12mo, pp. 81. Ginn & Co. $1.

Obituary Record of Franklin and Marshall College. Edited for the Alumni Association. Large 8vo, uncut, pp. 245. Lancaster, Pa.: Alumni Association of Franklin and Marshall College. Paper, $1.

Infancy and Childhood. By Frances Fisher Wood. 16mo, pp. 154. Harper & Bros. $1.

Manners for Men. By Mrs. Humphry ("Madge" of "Truth"). 16mo, pp. 160. New York: M. F. Mansfield. 50 cts.

The Librarian of the Sunday School: A Manual. By Elizabeth Louisa Foote, A.B. 16mo, pp. 81. Eaton & Mains. 35 cts.

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